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In "Education for Librarianship Re New Media," Carolyn I. Whitenack gives a brief outline of library education and states the philosophy, standards, and patterns of curriculum relating to educational media at the graduate and undergraduate levels.

John M. Moriarty discusses "Education and Training of the Film Production Specialist." Only a dozen universities offer specialization in film production. The concerns of the faculty and most students in cinema schools are for the entertaining or advertising effects of film for the artistic and emotional impacts, rather than for the "pedestrian," "bread and butter" lessons needed by the students. Faced with this situation, American schoolmen have not made film production a common educational specialization integrated closely with normal classroom pedagogy. The 8mm. development may prove the base for teacher specialization in motion picture production because of the low cost of 8mm. film and equipment and the ease of operations.

Warren F. Seibert discusses "The Preparation of the Educational Television Specialist." Only 113 colleges and universities grant degrees in some phase of radio-television broadcasting, and only 21 institutions report a program leading to the Ph.D. Cameramen, technicians, floor managers, and film librarians can perform well without delving into the philosophies of mass media and teaching-learning processes. Elaborate upgrading and updating procedures do not exist. However, the National Association of Educational Broadcasters does present opportunities for continuing improvement. The television specialist should be conversant with the procedures and practices of educators. ETV personnel should know the uses and effects of their medium. The ETV specialist should have the abilities of a diplomat, a counselor, and a wise consultant in his place between message-bearers and receivers.

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Education for Librarianship Re New Media
Carolyn I.Whitenack

Education and Training of Film Production Specialists
John H. Moriarty

The Preparation of Educational Television Specialists
Warren F. Seibert

SUMMARY

Trends and Ideas Common to Librarianship, Television and Film Production Education

Underlying assumptions prevelant in librarianship, television, and film production for education of a media specialist are:

1. As knowledge and media have expanded, a growing number of fields of specialization have been created in each profession.

2. The shortage of fully trained professional personnel is the greatest problem of each profession.

3. The influence of the professional associations in up-grading the profession by meetings, conducting business, setting standards, research, and in-service education is very important.

4. The expert must have knowledge and understanding of education in general.

5. For acceptance in the educational community and for performance the specialist must be conversant with the procedures and factors of education, and may even need to be trained as a teacher and ideally should have had teaching experience.

6. Greater emphasis upon the underlying theory and principles of each discipline and less upon the details of application is suggested.

7. The expert must have a basic core of knowledge of media as well as highly skilled knowledges in his speciality. Substance and technique in his speciality are important.

8. There is need for a rather long period of education beyond secondary school - at least five years.

9. The problem of co-ordination of specializations in practice appears to pose greater difficulty since each area is already having its own problems accommodating the specializations within its own discipline.

10. The high degree of specializations in each profession may lead to jurisdictional disputes within each group as well as among them and related groups.

11. Nevertheless, the role of the student and teacher, and the role of the specialist and materials will be more integrated and more important in the future which will be reflected in the service arrangements.

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12. Mutual respect and awareness among the specialists for the contributions of the other specializations is evident.

13. The increasing importance of scholarship and research as it relates to media and professionalization is apparent.

14. Each discipline expressed a desire for students with a high degree of intelligence, willingness to learn and continue learning, and a high sense of responsibility.

15. Strong leaders are the greatest influence for improving professionalization.

EDUCATION FOR LIBRARIANSHIP RE NEW MEDIA

Carolyn I. Whitenack
Purdue University

Introduction

Librarians since the time of the Assyrian librarian - King Ashurbanipal [1] have been concerned with mastering the complex skills necessary to collect, organize and make available the records of civilization and recorded information which are our literate heritage in order to bring them to bear in all possible ways on the intellectual problems of the time. From the beginning librarians have been concerned with the specific content of services to be rendered, to special kinds of clientele, and in certain types of situations. The services range from assistance to the individual user, whatever his interest, education, purposes and reading ability may be - to the most advanced inquiries and services for the theoretical research scientist. The clientele may be public or private; may be educated or uneducated; may be children, young people or adults, or all of these; may be a group, or an agency or an organization, or all of these. The type of situation may be in schools, colleges, universities, business, industry, government, and various public, private and/or special situations. Librarians may serve as generalists or may be classified as reference librarians, research librarians, catalog librarians, literature analysts, medical librarians, information specialists, documentalists, bibliographers, audio-visual librarians, instructional media specialists, instructional materials specialists or various other terms in current use.

Both substance and technique in librarianship have been developed and imparted to American librarians in library schools since 1887. This common core of knowledge includes systematically acquiring an understanding of the nature of knowledge, its records, its sources and use; the refined techniques of classification and cataloging, reference resources, bibliography, materials for children and young adults and the like; and the history, development and utilization of libraries and librarianship.

The Librarians' interest in technology and new media is identified by the many citations to these in Library Literature and by the research and scholarship in the new media frequently reported in their scholarly journals - The Library Quarterly, Library Trends, and Journal of Education for Librarianship. The popular periodical library press covers general problems and current news of the newer media. And the basic working tools of librarians - Library of Congress Catalog Cards, Winchell's Guide to Reference Books, Dewey Decimal Classification, ALA Catalog Rules, Sears List of Subject Headings - were developed and are used for book and non-book resources alike.

Recent national projects in the library world reinforce the librarians' interest in new media and technology. The American Library Association's exhibit, known as Library 21, at the 1962 Seattle World's Fair contained the latest forms of library service and design with emphasis on data processing, information storage and retrieval and advanced means of communicating information in graphic or recorded form as well as books and other printed material. The American Library Association's Library Technology Project tests new devices. A national workshop on new media with implications for library education, involving at least one representative from all the graduate library schools, the graduate program in teacher education and undergraduate program, will be held in Chicago in late May, 1963. The Audio-Visual Committee of ALA has sponsored numerous workshops and pre-

conference before the ALA national conference in Chicago in 1963. Outstanding research in new media is represented by the Western Reserve study [2] "The Library of Tomorrow - Today: An Information Service of Educational Research Materials"; the Tauber-Lilley study[3] of an educational media research information service; the Rufsvold-Gus study[4] of bibliographic control of newer educational media, and the Lohrer study[5] of school libraries as instructional materials centers, with implications for training. In May, 1962, the USOE Library Services Branch held a conference on "The School Library as a Materials Center: Educational Needs..." which explored new requirements in professional education of school librarians. (In Publication).

The following brief outline of library education is written from the point of view of librarianship as it relates to the education of librarians regarding new media, and is primarily concerned with the philosophy, standards, and patterns of curriculum relating to educational media at the graduate and undergraduate levels.

Philosophy

The philosophy on which programs in general librarianship are built has been succintly stated by Dean Harlow of Rutgers Graduate School of Library Service: "There is a core of knowledge underlying all librarianship which provides an integrated approach to the utilization of knowledge. It is both scientific and humanistic in nature, is academic rather than vocational in approach, and it can be systematically extended through experimentation and research. Upon this rock specializations of many kinds can stand. Librarianship is interpretive in function, and is oriented to 'consumer' use; its organization and technique are subject to the principles of administration and management, and its complete circle embraces 'documentation' and the 'information sciences' and, I might add, 'instructional materials specialists'".[6]

Standards

There are thirty-four graduate library schools, three of which are in Canada, accredited by the American Library Association under a program of evaluation stated as Standards for Accreditation adopted by the ALA Council, July 13, 1951.[7] These standards set forth principles for evaluating organization and administration, financial status, faculty and staff, curriculum and degrees, admission requirements, quarters and equipment, and library facilities and services.

The basic program of professional education for librarianship encompasses a minimum of five years of study beyond the secondary school culminating in a master's degree. Assumptions[8] underlying library education today are that a strong liberal arts preparation is essential, that subject specialization is important, that a reading knowledge of at least one modern foreign language is desirable, that some ability in research methods is needed; that there is a valid series of core courses in which the principles and processes of librarianship generally can be transmitted and that these courses furnish a base for further specialization; that major responsibility for instruction in application of principles and processes of librarianship to specific situations rests primarily with the employer; and that admission "should be reserved for those applicants who give evidence of intellectual strength, personal balance and judgment, aptitude for library service, and promise of professional purpose and development." In addition, attention is being given to opportunities for a variety of programs in library education at the post-masters level. Programs for a doctoral degree are offered by the library schools of the University of California, University of Chicago, Columbia University, University of Illinois, University of Michigan, Rutgers University, the University of Southern California, and Western Reserve University.

The undergraduate standards,[9] also accepted by NCATE for the evaluation of undergraduate program in teacher-education institutions, are concerned with curriculum, organization, administration, faculty, admissions, facilities and budget.

The following principles are important: that a professional program in librarianship is based on a minimum of five years of study; that undergraduate programs shall be a total of not fewer than twelve and not more than eighteen semester hours which present a foundation for graduate library study and which prepare personnel for certain types of positions in various kinds of libraries; that there should be articulation between undergraduate programs and the graduate library schools in the area; and that there shall be at least one full-time professor for the program.

Curriculum

Although the terms 'educational media' and 'educational media specialist', not yet clearly defined, could apply respectively to various types of library resources and librarians at various levels of responsibility in various types of libraries, librarians are continuing to use the terms library and librarian, since they are rich in tradition, meaning and usage. The program of the school library seems to be more nearly related to the newly emerging term, than programs in other types of libraries since the school library's program of services and scope of materials includes educational media in serving the changing needs of the school. "The school library is a materials center, an instructional materials center, an instructional resource center or any of the equivalent terms now springing into existance... For the school library, through books, films, recordings, and other materials, goes behond the instructional program, and unfold for the many private guests of children and young people the imagination of mankind." [10]

A progress report of Professor Lohrer's study that finds that "With the exception of Florida, no state stands out as having a fully developed program of school libraries which accepts the philosophy of the national Standards for School Library Programs. However in other states, one finds that individual schools and school systems reflect the philosophy that the school library does serve as an instructional materials center."[11] According to an inquiry made by Professor Gaver[12] to one hundred and forty-one graduates of Rutgers working in school libraries in the New Jersey area, excluding the city of Newark, sixty percent of the total group and seventy percent of those working in elementary school libraries say that they are either totally or partly responsible for the operation of a materials center.

And Dr. Stone has summarized our increased need for education in new media as: "I see the communications process as both the crucible and cement of education. Increasingly these processes will also provide linkage mechanisms and a framework. The role of the student, the role of the teacher, and the role of instructional materials serving both, will in the future be new, more integrated, and infinitely more important. Professional education for rendering media services to education should, therefore, reflect those service arrangements most likely to obtain in the future. These I believe will include a research component, a production component, an advisory and training component, and a distributive unit built around a common professional objective."[13]

Education for school librarianship is based on the premise of five years of study for a professional school librarian. At the undergraduate level the program is based on a curriculum for teacher preparation; a baccalaurate degree including general education in the liberal arts with a major in a subject field; and a program of fifteen to twenty-four hours in library science and audio-visual services and cognate fields. The

courses in school librarianship include selection, evaluation and use of printed and audio-visual materials for school collections; cataloging and classification; references sources; organization, administration and practice in school libraries and/or materials centers. Some curricula add an area in the preparation of instructional materials.

A statement[14] prepared by a Joint Committee and approved by Department of Audiovisual Instruction, NEA, American Association of School Librarians and Association of Colleges and Research Libraries, ALA, identified the following competencies as essential to librarians and audio-visual specialists and others who have responsibility for instructional materials: Successful teaching experience; course work in educational administration and supervision, principles of learning, curriculum development, guidance and counselling and mass communication; and courses in the specialized area of analysis of instructional materials, their nature and content, selection, evaluation and utilization of materials, production of appropriate instructional materials including laboratory and processes for the organization and maintenance.

Practically all graduate library schools provide for some integration of audio-visual topics and newly developing media, although the introduction of separate courses or curriculums in audio-visual resources until recently has been slow. However, progress has been made since Dr. Lieberman's[15] study of 1952 which reported that only seven of the sixty-one schools he surveyed offered separate audio-visual courses. In 1963 Professor Lohrer found that nineteen of the thirty-four accredited library schools provided a separate course or courses in audio-visual education and that seven others recommended or require audio-visual courses from other units of the college or university. Practically all schools provide an integrated approach in their materials and bibliography courses.

In graduate library schools some of the outstanding programs which emphasize new media are: Indiana, Illinois, Florida State University, University of Washington, Syracuse, Drexel, Western Michigan and Columbia in cooperation with Teachers College. The new Graduate School of Library Science at Pittsburgh will teach the school library as a materials center as well as other courses and research in media.

Some of the teacher-training institutions offering school librariahship at the masters level with programs of a materials concept are San Jose State, Appalachian State Teachers, Kent State, Genoseo, Albany, Southern Illinois, Ball State Teachers, Queens, Indiana State, and Purdue at the dual level. In addition programs with a materials concept at the undergraduate level only are University of Tennessee and McNeese State Teachers.

Another facet of librarianship relating to new media is the field of documentation, informational retrieval, and information sciences. Degree programs[16] are offered by the following library schools: University of California, Drexel Institute, University of Illinois and Western Reserve. Existing programs in other colleges and universities are Georgia Tech, Lehigh, UCLA, Harvard, MIT, University of Michigan, University of Pennsylvania and University of Washington.

Dynamic library programs in new media are directly related to the leadership of the people who direct them. Great librarians of the past have had greatness of spirit, the pioneering instinct, creative initiative and courage. Currently there is a large group of librarians who have the same high dedication and personal commitment to, zeal for and pride in librarianship with its many concepts for the future. Some of these leaders in new media development are: David Clift, Margaret Rufsvold, Louis Shores, Sarah Srygley, Walter Stone, Alice Lohrer, Irving Lieberman, Frances Henne, Leila Doyle, Cora Paul Bomar, Ralph Shaw, Esther Burrin, Rachel de Angelo, Grace Stevenson, Clarence Graham, Jack

Moriarty, Ed Heiliger, Muriel Javelin, Maryan Reynolds, Karline Brown, Margaret Nicholson, Frances Hatfield, Jesse Shera, Dorothy Crosland, Ray Swank, Mary Louise Mann, Naomi Hokanson, Mary Frances Johnson, Gertrude Coward, Ruth Davies, Virginia McJenkin, Lura Crawford, Ben Evans, Ed Schofield, Jean Crabtree, Ralph McCoy, George Bonn, John Harvey, C. Dake Gull, Richard Angell, William Locke, Foster Morhardt, Ralph Severance and a host of others.

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EDUCATION AND TRAINING OF THE FILM PRODUCTION SPECIALIST

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Introduction

Brief comments which are all that can be given here on education or even training for the educational media specialist should probably admit that in current American practice an educational specialist of whatever kind should begin as a teacher first with education and even better, experience as a teacher, and only then add specialization with further education and training to attain top quality as a specialist. The other way around where a specialist attempts to aid teachers, often subjects these specialists to the suspicion, "He is impractical", and let's admit it, often with good grounds. It is also true that the teacher, tackling a specialization without further or with inadequate education and training in the special area brings out the comment, "He is an amateur".

Nowhere are these realities more instantly spotted by all concerned than in film production. It has been "cracked" that all Americans feel themselves "experts in education"; and certainly as a population they have been for fifty years saturated in "movie viewing". So your educational media specialist venturing to use films faces groups of learners sharply critical of his methods.

The education and training situation for American student teachers fosters a sense of responsibility to know some psychology and some "nuts and bolts" architecture for school purposes; "methods" courses are strongly content oriented. The student starts teaching them with a desire to know more psychology, to know more about buildings (if inclined toward administration), more subject matter. He is rarely, very rarely made to feel "medium" concerned. If in the better education schools, probably as a graduate student, he is introduced to "audio-visual aids" as educational problems, frequently his professors are somewhat awkward or unskilled in use, and any desire for specialization along audio-visual lines he finds takes him elsewhere into another academic department. And with all the opportunities that exist in the standard educational careers, the young teacher is understandably often reluctant to transfer out.

Current American Higher Education in Film Production

What the education major finds, when he takes the big step and does transfer, is that he can pick from perhaps a dozen universities. These have been described by John H. Tyo in the September 1962 issue of the Society for Motion Picture Engineers' Journal (p.648ff). This article is an abridgement of his doctoral dissertation at Indiana University (1961). Similar information from another point of view will shortly be available from the University Film Foundation's survey of film production capacities and personnel in American Universities (with Don Williams, Director AV Center of Kansas City University, as chief investigator). The U. S. Office of Education, Educational Media Branch, sponsored this. These descriptions of institutions and their aims make it very clear that the education major, except in one instance, is bound to meet fellow students more interested in motion picture technical skills, pictorial imagery, drama, speech, journalistic effects and but slightly if at all in what happens in classrooms.

This situation is inevitable enough when the university administrative setups are reviewed to study how the various film instruction units are attached. The two most

complete academic programs, at the University of Southern California and at University of California at Los Angeles, are in the Division of Communications (College of Letters, Arts and Sciences) and in the Theater Arts Departments respectively. The other California program is at Stanford, a Radio, TV, and Film Department, in the school of Speech and Drama. On the East Coast, the motion picture production courses at Boston and New York Universities are in "communication" schools, the first in a Division of Communication Art, reporting to a School of Public Relations and Communications; the second in a Department of TV, Motion Picture, and Radio of NYU's Communication Arts group. Columbia University has film production courses under its Program in the Arts, where for instance, a limited number of candidates for the MFA degree in motion picture and broadcasting are accepted. City College of New York has a Film Institute in the Department of Speech (of the College of Liberal Arts and Sciences). Syracuse University has a program now in transition but does give two 3-hour courses in straight motion picture production taught by Audio-Visual Center staff, but with "education" credit.

Farther south, Bob Jones University offers a bachelor's and master's degree in cinema and a MFA degree with major emphasis in cinema. For its unique purpose, the religious missionary film, this institution is remarkably equipped. Miami University combines film with radio and television into a Department of Radio, Television and Film. The University emphasizes that practical experience in a commercial setting is afforded its students by a required internship at the senior level.

In the middle of the continent, Northwestern University follows the East Coast pattern in having its film courses given by a Department of Radio, Television and Film in its School of Speech. It is in the Midwest at Indiana University, that a rare education bias is found. Motion picture production in a complete sequence of 20 semester hours is offered in courses sponsored by the Audio-Visual Center with a faculty on joint appointment by the Center and the School of Education. Production courses are available for the undergraduate, and in the Graduate School for master's degree and as part of specialists' degrees, as well as credited as a minor toward the doctoral degree, in the Graduate Division of the School of Education or even in the Graduate School.

Besides these institutions, probably three dozen or so others offer film courses of some kind. The Curriculum Committee of the University Film Producers Association has surveyed these from time to time. The latest survey reported at the August 20, 1962 Annual Business Meeting involved questionnaires to 100 universities and copies of the tabulated results are to be sent to all UFPA members by Mr. Don Cain, Audio-Visual Education Service, University of Minnesota. The gist of these surveys and considerable detail on the aims and ideas of cinema training generally available in the United States are given in the UFPA Journal, Volume 14, No. 4, Winter 1962 issue. Earlier but still current descriptions are in the Journal, Volume 11, No. 2, Winter issue 1959, and Volume 13, No. 3, Spring issue, 1961.

The Educator as Film Specialist

Faced only with such opportunities American schoolmen have generally not made film production a common educational specialization integrated closely with normal classroom pedagogy. They have used film in education very much as do any of the other professional groups taking just such opportunities to adapt and exploit it as they have come across one way or another. As noted, these education majors who ventured into the cinema schools described above found the concerns of the faculty and most students in them were for the entertainment or advertising effects of film, for the artistic and emotional impacts rather than the "pedestrian", "bread and butter" lessons that are the day-to-day needs of schools. Art and emotion can serve educational purposes, of course,

but in the main only indirectly. So that while the University of Southern California as early as 1932 offered a degree in cinema, the concept that the educator should make his own films was as late as 1962 a pioneering one. Professor Louis Forsdale of the English Department, Teachers College, Columbia University, made a report on such film making to the Society of Motion Picture and Television Engineers at the Society's Convention, October 3, 1961 (printed in the September 1962 issue of the Society's Journal p.658ff). The rarity of film production by educators is emphasized by a quote from the first paragraph of this report: "Teachers and students have been making motion pictures occasionally here and there for years, but now the practice should become widespread in local schools." The title of Professor Forsdale's report is: "Schools Make 8mm Sound Motion Pictures". His belief is that due to the low cost of 8mm equipment and film, and the ease of operating it "for the first time the opportunity to make sound films is realistic for teachers and students in schools where film making was unheard of yesterday." Whether Professor Forsdale's optimism about teachers' significant self-service with motion pictures can come about through 8mm film exploitation will prove out only in practice. It is true that most significant educational "leaps" forward in the past have had some technological base. Perhaps this 8mm development will prove the base for teacher specialization in motion picture production. Schools of education across the country could well "stick their necks out" for the capital outlay which such equipment would entail and initially bring in AV people to teach its use, at least until education majors themselves can take over the future instruction.

THE PREPARATION OF THE EDUCATIONAL TELEVISION SPECIALIST

Warren F. Seibert
Purdue University

> Despite a profound skepticism widely shared at the outset within the committee...a fundamental reluctance to encourage an adventure... which is not only untested in our own indigenous educational practices but is...largely untested...in the entire sphere of American education; despite the difficulties of pinning down many of the facts, to say nothing of the issues, and despite knowledge of the very considerable outlay of funds and manpower inevitably involved, the committee has come gradually to the conclusion that the potentials of television in education...are so enormous that it is likely that no institution of higher learning will in the future be regarded as fully capable of realizing its purposes without having in some fashion made this instrument its servant.

The reader may wonder why the foregoing quote was chosen to begin this paper. Rather than obscure the point, we will suggest that thoughts such as those above, which come from a Dartmouth College committee (and are reported in Educational Record for October, 1954) form a significant base for the present problem. If views similar to those of the Dartmouth committee had not emerged and had not been acted upon in the past decade, the training of ETV personnel would not merit your attention nor the preparation of this paper.

It has been ten years since KUHT, the first of the educational television stations, began operations in Houston. That station has now been joined by almost seventy sister stations which together serve virtually all major metropolitan areas and a growing number of smaller communities. In addition, closed-circuit instructional television has grown and continues to grow at a rate which defies accurate tabulation. The most conservative estimate would claim that there are three hundred closed-circuit installations in education. Other estimates would double the figure, yet we doubt that anyone has either the ability or the determination to make a full count. Whatever the present count, it does not appear that the expansion has ceased.

Much that is worth quoting and which deals with the preparation and need for ETV personnel is to be found in two publications. These are the Directory of College courses in Radio and Television: School Year 1961-1962 and Educational Television: The Next Ten Years. The first publication represents the work of Patricia Hamill and Gertrude Broderick, published by the U. S. Office of Education, and the second has been edited by Wilbur Schramm and published by the Institute for Communication Research, Stanford University.

It should be stated that the first of the publications lists and summarizes many course offerings, institution by institution, which usefully describe the present preparation of ETV personnel. The institutions which now serve as a training ground for the personnel of ETV are well represented within the book. And although 300 colleges and universities qualified for inclusion within the Hamill and Broderick compilation, only a portion of these would be significant sources of trained personnel. Only 113 grant degrees in some phase of radio-television broadcasting and 21 institutions report a program leading to the Ph.D.

The variety of courses and experience which lead to professional work in educational television almost defies categorizing and yet they must be separable. Certainly, in speaking of the "ideal" ETB staff member we must be realistic enough not to describe the universal man. Or, as happened at one conference, we must not describe a station staff entirely composed of people who would qualify as full professors on any major university campus. It is just possible that cameramen, technicians, floor managers, and film librarians can perform well without delving into the deeper mysteries of mass media and the teaching-learning process.

As with educational film production, the professional in ETV must surely be an educator first. But to render useful service, he must also be well versed in the uses and limits of his medium. In present curricula, this second goal is sought in courses such as the following: mass communications, broadcasting law, television writing, announcing, directing, engineering principles, television production, station management-operation, media research methods and results, broadcasting and the public interest, dramatic production.

Good programs of training, though surely not ideal, are to be found at institutions such as University of California at Los Angeles, University of Illinois, the State University of Iowa, Michigan State University, University of Minnesota, University of Missouri, New York University, Ohio State University, University of Southern California, Syracuse University, and University of Wisconsin. Their programs cannot be regarded as ideal simply because our knowledge both of television and of education is far too limited to give basis for such an extreme appraisal. It may also be noted that television, like education, breeds "instant authorities." Not only are all of us perceptive consumers of education, hence, authorities on education, but almost all are perceptive consumers of television (we think), hence we are not reluctant to impose our judgments on others. This paper may be object proof of both points. But in such matters, it is good to recall the words of Alexander Pope: "'Tis with our judgments as our watches, none go just alike, yet each believes his own."

A few words should also be said about the continuing education and upgrading of ETV personnel. As in many fields, the arrangements for achieving this with ETV personnel are somewhat limited. Elaborate up-grading and up-dating procedures, (such as those in medical fields, do not exist. Neither is there the extensive and effective system which now serves to improve agricultural practice. Nevertheless, the ETV professional is presented with opportunities for continuing improvement. The National Association of Educational Broadcasters, through its Journal (which includes research reports and abstracts), its Newsletter, its annual meeting, its regional meetings, and through special seminars or workshops, presents many opportunities for ETV personnel to keep abreast of new thinking and new practices. Also, the Association provides outlets for persons who wish to contribute to the growth of the profession.

As Nelson points out in his chapter from the Schramm book, a minimum ETV operation requires a staff equivalent to about seventeen full-time persons; half of them might be regarded as ETV "professionals." For full-blown operation of a major station, a staff equivalent to fifty full-time people is needed. Again, roughly half of the personnel are professionals. To get some insight into the nature of training which these professionals must have, position titles from Nelson's personnel roster can be cited. They include the following: station manager, program director, special projects manager, production manager, chief engineer, engineering staff, writer-producer, director-producer, director, continuity writer, in-school coordinator, staging and lighting, graphic artis, research assistant-music librarian, promotion-community school relations, announcer-newscaster, film supervisor-photographer, film editor, and film librarian.

Later in the Schramm book, Maloney and Donner discuss future needs for ETV personnel. They suggest that we may have 100 or even 200 ETV stations by 1971. Their projections contrast sharply with the figures given by Vernon Broson, et al. in The Needs of Education for Television Channel Allocations (U. S. Office of Education, 1962). Bronson's report, based on a survey which the National Association of Educational Broadcasters conducted, states that "...the projected minimum number of television channels is well over a thousand...or more than are presently available in the FCC's Table of Assignments." We cannot know whose projections will be best supported by the facts, gathered ten or twenty years from now, yet it can be predicted that new stations will continue to emerge so long as usable spectrum space is available to them. With each new station (or closed-circuit facility) we will be required to find a staff who can make the facility serve the legitimate purposes of education.

Although this paper is already seeded with several of the writer's views concerning the preparation of ETV personnel, it has still more to add. First, we would stress the point that the television specialist, to perform well, must surely be conversant with the procedures and practices of educators. He cannot thrust new purposes upon the educator, but must instead understand purposes which the educator holds dear and be able to work with these. Second, ETV personnel must know the uses and effects of their medium. This is of course often stated, yet it bears repeating, with a twist. There is the tendency to learn the medium in commercial terms and the related tendency to use it always dramatically, artistically, aesthetically. As with textbooks, the preparer of television productions may be more intent on the applause of his peers and colleagues than on the educational effects upon his audience. Finally, although this listing could extend for many pages, the educational television specialist must have the abilities of a diplomat, a counselor, a wise consultant. Placed as he often is between message-bearers and receivers, he must know the ways and have the patience to bring the two together.

In closing, it should now be obvious that this paper could only touch on an infinitely small sample of the things which might be said on the chosen topic. Clearly, though, when we talk about the preparation of personnel to staff ETV, we are concerned with people in an expanding field; in a field that is dimly understood; in a field that employs only a few hundreds yet affects millions; and obviously a field which demands ability, willingness to learn, and a high sense of responsibility.